



# HYDERABAD LITERARY FESTIVAL

ఖబర్ Khabar

## HLF KHABAR

Quarterly Newsletter

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##### About

*Khabar* is HLF's latest initiative to keep in touch with its supporters and reach out to new audiences. Through this online medium, we hope to bridge physical distances and recreate the true spirit of *sahitya*. We look forward to your feedback and your contributions. (Please see [Submission Guidelines](#)).

##### Team

Amita Desai  
A Giridhar Rao  
Jhilam Chattaraj  
Kinnera Murthy  
Kolla Krishna Madhavi  
Radhika Rajamani  
Siddiqua Fatima Virji  
Uma Damodar Sridhar  
T Vijay Kumar

**Khabar Artwork:** Poosapati Parameshwar Raju  
**Masthead Design:** Sadhana Ramchander

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## Dear friend of HLF

*Khabar* is coming to you, after a hiatus, in a new *avatar* — as a quarterly newsletter. While continuing most of the earlier features, we have added a couple of new ones which we hope will meet with your approval. Please do let us know if you would like us to include any other features.

# KAAVYA DHAARA

### एक मुलगा आहे

संकेत म्हात्रे

रणवीर एवढा  
रक्ताळलेलं रडतानाही

तो दाखवत असतो जगण्याच्या खुणा  
मग हळूहळू  
तोही झोपी जातो

बुद्धाचे डोळे घेऊन  
फरक एवढाच  
की बुद्धाला आतून जाग आली होती

ह्या मुलाचे  
आतले डोळेही बंद होत चालले आहेत

### आजी: कवितेची ओळ

संकेत म्हात्रे

आजीच्या सुरकुत्यांमध्ये दडली आहेत बालपणातली  
असंख्य पावले.  
भूतकालीन शेणानं सारवलेल्या ओसरीपासून  
वर्तमानकाळाच्या व्हरांड्यापर्यंत चालत जाणारी.  
माझी आजी मृत्यूला जगण्याचं फुल वाहत असते दर  
पहाटे.  
ती स्वार होते श्लोक म्हणत वास्तवाच्या यांनात  
आणि रोज हरवून जाते शहराच्या ढिगार्यात.  
आजीच्या ताज्या आठवणीचे देठ उगवले आहेत आमच्या  
संस्कृतीत.  
बाबां लिहीत असतात काहीतरी शहराबद्दल, कवींबद्दल,  
घरांबद्दल.  
स्वतःच्याच तुटत चालेल्या आतड्यांबद्दल.  
आजी मात्र गुपचुप शहर होत जाते बाबांच्या कवितेत  
किंवा चिमणीं हाऊन बसते  
बाबांच्या कुठल्याशा ओळीवर.  
आजीची कातडी मी जपून ठेवली आहे, माझ्या कवितेत.  
रोज तिची एक सुरकुती काढून एक कविता लिहितो.  
आजही तेच केले आहे.

### रांडबाजारी पुरुषाला

संकेत म्हात्रे

ह्या रांडबाजारी पुरुषाला  
एक बाई नवरा म्हणते  
एक ताई बाबा म्हणते  
एक माई पोरगा म्हणते  
आणि समाज, पुरुष म्हणतो  
पण दुःख ह्याच नाही वाटत...  
घरात असताना रांडबाजारी पुरुष फोन लावत असतो  
इतर बायकांना  
भेटीची ठिकाणं ठरवत असतो  
तो टेचात फिरतो उघडाबंद घरभर  
बायको भरते रिटायरमेंटपर्यंतचे हप्ते  
सून चालवते घरखर्च  
पण रांडबाजारी पुरुष बिनधास्त स्वतःच्या नावाची पाटी  
लावतो घराबाहेर  
त्याचा अहम फुग्यासारखा घरभर पसरतो  
रांडबाजारी पुरुष घराकडेही रांडेसारखंच बघतो  
म्हणून त्याला कमी पडत असतं सतत.

### A boy like Ranveer

Sanket Mhatre

(Translated from Marathi by Rochelle Potkar)

There's a boy  
as old as my 6-year-old nephew  
who even as he cries  
slathered in blood,  
shows symptoms of surviving.

Then slowly . . . he slips into a stupor  
with the withdrawing eyes  
of the Buddha.

The only difference being  
Buddha had awoken from inside  
but this Syrian boy's eyes  
from within too  
are fast closing.

### Grandma: a line from a poem

Sanket Mhatre

(Translated from Marathi by Rochelle Potkar)

In Grandma's wrinkles are embedded  
various footmarks of my childhood,  
running from coudung-plastered  
courtyards of the past up until the polished  
verandahs of the present.

Grandma puts forth a flower of life to  
death, every dawn.  
Sotto voce-ing shlokas, she wades through  
the transit-vessel of instancy and gets lost  
every day  
into the thoroughfare of the city.

The stems of her fresh memories have  
cultured  
into our blood-vein civilization.

Father continues to write about the city,  
about its poets,  
its houses,  
about the brink-of-breakage bones in his  
body.

My grandma however unspeakingly  
begins to expand into the city of Father's  
poems  
or transforms into a sparrow perched on  
one of his lyrical lines.

I have prudently salvaged Grandma's  
sloughed bark.  
Every day I peel off one of her wrinkles  
and un-crease a poem.

Today too I have done the same thing.

### The brothel-bound man

Sanket Mhatre

(Translated from Marathi by Rochelle Potkar)

A woman refers to him ...  
as husband  
a sister calls him ...  
father

प्रेमही. संभोगही.  
 पण दुःख ह्याचही नाही वाटत...  
 जेव्हा रांडबाजारी पुरुष बसतो फैलावून कुल्ले  
 आणि पाय ठेवतो समोरच्या टेबलावर  
 तेव्हा कळतं की तो असाच बसत असेल  
 इतर बायकांच्या घरातही  
 रांडबाजारी पुरुषाची सत्ता  
 त्याच्याइतकीच रांडबाजारी असते  
 हे अद्याप कळलं नाहीये कुणालाही  
 तो कुठल्याही बाईवर सहज ओरडून, ओरबाडून  
 घेऊन जाऊ शकतो घराची लक्कर बगेत भरून  
 आणि तरीही  
 दुसऱ्या दिवशी बाई घरात घेतेच त्याला  
 मुलगी हळवेपणानं बाबा म्हणतेच  
 सून चहा करून देते  
 आई वाढतेच जेवण जरा अधिक मोठ्या ताटात  
 घरही समजूत घालतं स्वतःची  
 पण दुःख ह्याचही वाटत नाही...  
 रांडबाजारी पुरुष सर्जनशील कवीसारखा  
 वावरू लागतो घरात  
 सारंकाही तसंच चालू राहतं  
 प्रश्नही तसेच हवेत तरेगतात  
 नात्यांचे सापळे तसेच कोरडे पडतात  
 आणि मग रांडबाजारी पुरुष

ना एक एक करून गॅलरीत उभा करतो  
 बाई, ताई, माई, घर, संस्कृती, प्रेम, ह्यां  
 दररोज संध्याकाळी  
 ह्याचं दुःख वाटतं...

Sanket Mhatre, a proponent of multilingualism, is a bi-lingual poet and has been the curator of Kavyotsav 2001, Kavyahotra 2018, Crossover Poems, and Kavita Café—a YouTube archive of Marathi poetry.

Rochelle Potkar is an award-winning poet and writer. Her books include *Paper Asylum* (2018) and *Bombay Hangovers* (2021).

The poems here are from सर्व अंशांतून आपण (2021) / *The Coordinates of Us*, a book of 80 cross-translated poems in English and Marathi by two Indian poets.



a grandma calls him ...  
 son  
 and the society, calls him ...  
 a man.  
 But the sorrow is not in this.

Even at home, the brothel-bound man calls  
 up women  
 making appointments for the next  
 rendezvous.

He roams in the house half-naked with  
 arrogance.  
 His wife pays the monthly instalments  
 until retirement.  
 His daughter-in-law runs the household  
 expenses.

But the brothel-bound man without qualms  
 mounts  
 a nameplate with his name on the house.

His ego like a balloon keeps floating  
 around the four walls.

He looks at his own house too  
 as if it were a whorehouse.  
 That's why he habitually finds  
 inadequacies of love, of sex.

But the sadness is not even in this.

When the brothel-bound man sits  
 spreading his buttock-cheeks  
 spreading his legs on the teapoy,  
 he must be sitting in this very way  
 in those various women's houses.

His rules of reign are as slippery and pimp-like  
 like him.  
 This, no one understood that to intimidate  
 a woman,  
 he can easily shout or scream.  
 He can go away from home, stripping  
 away your clothes  
 stuffed in a bag

and then too the next day ...

his wife opens the door wide enough for  
 him  
 his daughter tenderly calls out to him  
 his daughter-in-law brings him tea  
 his mother serves him food in the largest  
 plate in  
 the household makes sense and semblance.

But the anguish is not even in this.

The brothel-bound man, like an empathetic  
 poet  
 walks about the house and everything  
 proceeds in the same manner.

Questions too keep floating in the house,  
 like hung cadavers of dried-up relations.

And then the brothel-bound man exhibits  
 wife, daughter, mother, house, culture and  
 love  
 one by one on the balcony every evening  
 like the house were a whorehouse.

That is what is harrowing.



## River in a Boat

### Sudeep Sen

*for Kunwar Narain, Shubha Mudgal & Aneesh Pradhan*

*To the chronicle of the arts, another link.*

— Kunwar Narain, 'The Qutab's Precinct'

1. Lyric-inflected baritone absorbs poetry's solitude, its cadence  
of another tongue, Hindi's inherent lilt sung full-throated  
with passion, without visible line-breaks.

Words weigh like heavy-lidded rain clouds,  
light as air, deeper than Mariana Trench —  
buoyant, seasoned, wisdom heightened in its simplicity.

*Alaap* stretches and expands, beautifully elongated  
until the vocal chord's trained sophistication  
matches both the poet and singer's heartbeat.

A civilisational song —  
constructed carefully, note by note, letter by letter, phrase by phrase,  
seamlessly like rain itself.

2.  
Enjambments invisible, hidden  
in the mystique and majesty of *Raag Malhar*,  
as she modulates from one scale to another, and back —  
every calibration and texture of her controlled *raag*  
reflecting stage-light's secrets.

It might be early Diwali, foretelling Ram's return to Ayodhya —  
as the pale evening, this *phiki shaam* — glows rich amber.  
It is a prayer for humanity — full of sorrow, love, hope, light  
and gravitas — deeply personal, human.

3. The *tabla* player's deft fingers fly off  
the stretched drum-skin in circular resounding echoes —  
his hair's silver-salt mop-curls storing  
the intimacy of a fledgling's first flight,  
and the precision of a seasoned ballerina's pirouette.

Devanagari oeuvre                  stringing a lifetime of letters, phrases,  
intonations —                                  jewels all —  
shouldering a *palki*, a palanquin,  
with an ease of cosmic light —  
effortless yet monumental.                  weightless yet full of weight,

4. On an uncharted scoresheet, the poet declares:  
*In what time am I? / Where have I come from? In what city am I? //*  
*In Kafka's Prague / ... in Venice? / ... in Habsburg or Wawel Castle?*  
*In Ghalib's Ballimaran, in Humayun's Tomb, or in The Qutab's Precinct*  
 remembering Amir Khusro and Begum Akhtar.

‘River in a Boat’ — an inversion reversed  
into another equilibrium —  
*I am a chance — / a boat / a river / a darkness //*  
*And cannot fathom / who is plunged into whom? /*  
*and who must go beyond whom?*  
\*\*\*

Note: As part of Kunwar Narain's remembrance (whose lines appear above in italics), Shubha Mudgal composed and sang some of his Hindi poems in her original Hindustani classical compositions at New Delhi's India International Centre (September 19, 2019).

**Resonance**  
**Sudeep Sen**

*for Malavika Sarukkai*

1.  
Arched, stylised in a martial arts pose —  
you strike a gong in a Winterthur cloister  
  
three times in deliberate slow motion —  
deep concentric peals resonate sombrely.  
  
A thousand hands ring brass-copper bells  
in a 10th century Chidambaram temple,  
  
on Varanasi ghats — their timbre tones  
sailing on sacred flower-petalled waters.  
  
Your *amma's* wise mischievous lilt echoes  
off Chennai's familial red-tiled courtyard.
2.  
Ancient poetry's intricate hidden cadence  
reveals its lyric-rhythm, sung aloud.  
  
All this, part of Nataraja's cosmic dance.  
*Padam, varnam, javali, abhinaya* —  
  
their coiled power of yoga, of *shringara*,  
sparking imagination's trance-like flight —  
  
*nritya's* transcendence seamlessly unfurls.  
Unity, balance — body-soul, woman-man,  
  
Beloved-God — life force resonates as one.  
Lucent — hitherto unseen, now seen.

**The Legacy of Bones**  
**Sudeep Sen**

*for Adil Jussawalla*

*It's high time the stars were re-lit*

— Guillaume Apollinaire

I buried my body in the same soil where I had learnt to crawl. I waited until my skin decomposed so that I could rescue my bones to craft new implements to write with, anew. Imagine making bone-nibs of various sizes and intricate patterns that contain your own tissue and imprint. I waited, waited until the magic of metamorphosis could take place. It didn't matter whether it was in my own lifetime or not, clearly I still waited having performed my own burial. A fine anachronism — even Sophocles would be astonished, or the tales of Gilgamesh might have been realigned.

As I relive, piecing my first alphabets together — elongated letters form arcs and loops — creating a score, a grand opera where bone nib-tips play a crucial part in the sonics of the composition. I am still tuning them in my mind as I wait with the dead, the dead to fill in the chorus, the dead to conduct the show. Whose imprimatur shall the music bear — what shall it be called? Fibula, femur, F-sharp — fine featured whispers layer its richness. Where is the ink, the ink familiar to every bone? Blood. There is no blood left now.

But air has sufficient magic left — its slipstream modulating a script that has not been written before, notations using my dna to code the coda. The soil says it wants to name it — I say, say it aloud. She prefers, a subtle sigh that comes with the quiet confidence of permanence. Gradually the aria begins — singing of the eternal purity of bone music. It requires music for bones to patiently heal. It requires compassion to love selflessly. The buried vatic song starts to leak, leaving the legacy of our bones. It's high time our bones started to sing aloud. It's high time the stars were re-lit.

\* \* \*

Sudeep Sen's <[www.sudeepsen.org](http://www.sudeepsen.org)> prize-winning books include: *Postmarked India: New & Selected Poems* (1997), *Rain* (2005), *Aria* (2011; A. K. Ramanujan Translation Award), *Fractals: New & Selected Poems | Translations 1980-2015* (2016), *EroText* (2016), *Kaifi Azmi: Poems | Nazms* (2019) and *Anthropocene: Climate Change, Contagion, Consolation* (2021). His works have been translated into over 25 languages. He is the first Asian honoured to deliver the Derek Walcott Lecture and read at the Nobel Laureate Festival. The Government of India awarded him the senior fellowship for "outstanding persons in the field of culture/literature."

### **Cyclogenesis** **Basudhara Roy**

The earth sends a demarche to the sky.  
It rains for days on end.

Under its flowing raiment,  
this terrain flaunts fewer faces, more depth.

Everything ricochets off the glance.  
The land meditates, concentrating on its pechoti.

Water opens its third eye.  
Every faith, it knows, must be hemmed by a lie.

### **Planted** **Basudhara Roy**

Not every conversation,  
even in an underfed heart,  
will lead to love

but just in case,  
you want to step back  
realizing you haven't room enough

under the heart's roof  
for another claim, another ache,  
another law, another pull,

it will be fine.  
The point is to understand that love, once sown,  
does not need two,

not even one for that matter.  
It can grow as children sometimes do, orphaned,  
as seeds almost always do, in exile,

wrestling from their minuscule hearts of  
darkness,  
widening wildernesses of light.

—**Basudhara Roy** teaches English at Karim City College, Jamshedpur, and is the author of two collections of poems, *Moon in My Teacup* (2019) and *Stitching a Home* (2021).

### **Splitting the moon** **Jagari Mukherjee**

Splitting the moon  
into a million shards  
I pluck silver glass  
off the sky...

My palms sustain cuts  
and all drown in rose-blood.

I search for decanters  
of Shakespeare's sweet perfumes  
of Arabia for a wash....

In vain.  
The broken moon  
turns tangerine  
and my blood  
runs, glittering gold.

—**Jagari Mukherjee** is a poet, editor, reviewer,  
and the winner of the Reuel International Prize  
for Poetry (2019)

### **Montage** **Shriyanshi Shukla**

A baby's smile  
The lovers' embrace  
A funeral pyre  
An animated praise  
A book half read  
An unexplored playlist  
A stomach half-fed  
A lecherous gaze  
The smog and mist  
An urban maze  
A scenery of  
My mundane  
Metro commute days

—**Shriyanshi Shukla** is a postgraduate in English and currently works as Communications Manager at Oakridge International School, Hyderabad.





## MEET MY BOOK



***Paradise isn't Artificial* by Hoshang Merchant. Red River, 120 pages, Rs 269.**

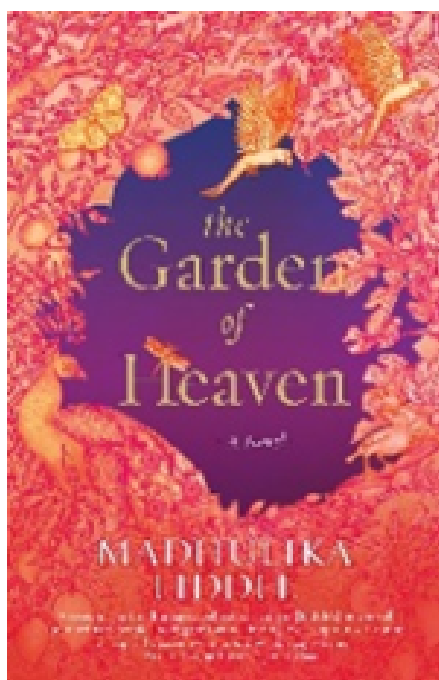
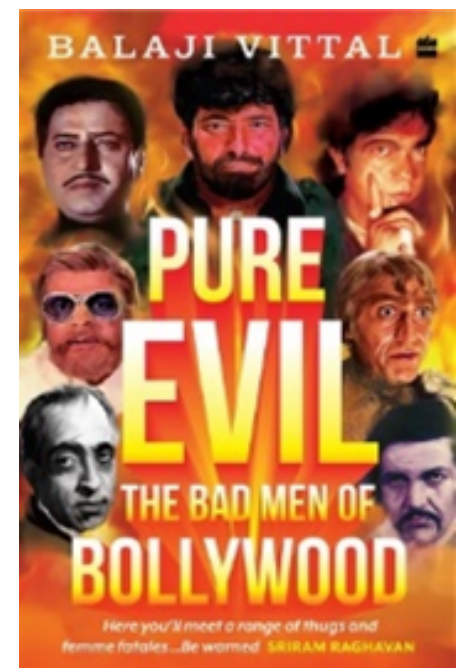
'Paradise isn't artificial' is a comment Ezra Pound made to Aubrey Beardsley apropos drug-induced reveries to produce art. Pound is my hero because his world is self-made through art and artists who have gone before him. For me, Pound is the artist who has gone before me. If the art of the lyric is to excise and the art of the novel is to include, Pound's *The Cantos* aims to become an epic by the art of judicious but random-seeming inclusion. My pastiches echo Pound closely but deal with Indian and personal topics including my family and my homosexuality. Beauty and music are excised from our poetry today. I tried to put them back into the poem. Pound is controversial. I do address his antisemitism. But I could not find a publisher for fifteen years after it took me five to finish the book of 120 pages!

— Hoshang Merchant

***Pure Evil: The Bad Men of Bollywood* by Balaji Vittal. Harper Collins India, 328 pages, Rs 399.**

The villains of Hindi films always fascinated me. I have watched them cheating and betraying friends, stalking and raping, smuggling, extorting, and looting the villagers. Therefore, I grabbed the opportunity to cast them in print as *Pure Evil: The Bad Men of Bollywood*. The book is neither a docket of actors' biographies nor a collection of essays on films. It is a deep dive into the emergence, relevance, and nuances of the psyches of various types of villains like the dacoit, the smuggler, the mafioso, the foreigner, the scheming relative, the megalomaniac, the mentally disturbed, the corrupt politician, the serial killer and so on. I interviewed over forty actors, filmmakers, and scriptwriters in which they shared their personal experiences and anecdotes. The foreword is by the well-known filmmaker Sriram Raghavan who says, 'Be warned, *Pure Evil* is a ticket to the den of vice'.

— Balaji Vittal



***The Garden of Heaven* by Madhulika Liddle. Speaking Tiger, 376 pages, Rs 599.**

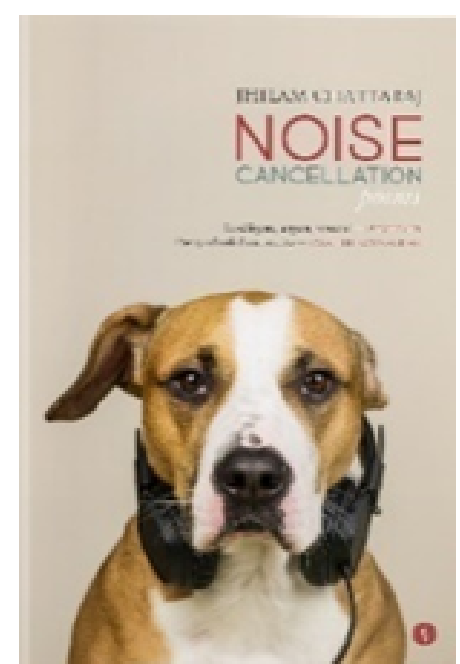
*The Garden of Heaven* is my imagining of what it might have been like to be an ordinary citizen living through a tumultuous period in history. The establishment of the Delhi Sultanate in the closing years of the 12th century; Razia Sultan's few years of hard-won glory; Mohammad bin Tughlaq's madcap adventures... and the common people of Delhi, going about their lives as best as they can while the tussles for power go on around them. History is made, and also in the lives of these people, as they seek love, chase after their dreams, and try to keep pace with the changing face of their city.

— Madhulika Liddle

***Noise Cancellation* by Jhilaam Chattaraj. Hawakal, 100 pages, Rs 350.**

My book *Noise Cancellation* envisions a sustainable consciousness. In an era of data-deluge and constant distraction, the book attempts to restore clarity and nurture sincere emotional investment in the little details of life. The rich aroma of potatoes in poppy seeds, the beauty of block prints, the pain of a homeless dog, the dilemma of online classes, the joy of growing plants and holding a fistful of wet earth, the sweet and sour taste of Ugadi Pachadi—all become the core of poems that nourish the mind, body and soul, weary of the unavoidable chaos of the present world.

— Jhilaam Chattaraj





## NEW INITIATIVES



### Prison Library

Prison inmates are a neglected section of our society. They are mostly avoided because of the general perception that they are criminals who deserve to be isolated or illiterates whose crimes are a result of their illiteracy and irrationality. They are rarely seen as normal human beings with normal aspirations and a normal outlook on life.

At Food4Thought Foundation, we believe that the inmates deserve every chance, like all others in society, to develop a positive attitude, improve their skills, and be ready for a life outside the prison. We decided that our goal of igniting a reading revolution should include them too. With this background, we built and operated libraries in the jails of Assam and Telangana over the last three years. Currently, we operate over 25 libraries catering to 10000 inmates. Interestingly, an analysis of the reading pattern shows that the inmates are more inclined towards skill-development books, followed by fiction and self-help books. We have also noticed that the inmates follow a regular pattern in their reading habits like dedicating time for reading, discussing the books and their messages in small groups, requesting for new books etc. Post-Covid, the Foundation is keen to explore the jails of all the states and take forward this reading revolution.

### 100 AM Project

Book publishing activity is part of a research project titled '100 AM' (100 Authors in the Making) at the School of Emerging Writers (SEW), Telangana Social Welfare Residential Degree College (TSWRDC), Nizamabad. The project encourages students to explore any subject they are fascinated about. The underlying mission to engage them in reading and writing in the areas of their choice and interest unfolds at each phase of their learning. As part of the literary initiatives of SEW, we've been encouraging students to express themselves through art and writing. Many of them have come up with original work and their passion and dedication helped them author exceptional books over the last one year. Five of these books by the students were formally launched recently by Sri. D. Ronald Rose, Secretary, Telangana Social Welfare Residential Educational Institutions Society (TSWREIS). The books are a creative assortment of 'aataveladi' poetry, illustrated haiku poetry, illustrated crime stories, poetry in rhyme, and poetry on love.



Nandini Kokkera from Banswada sensitizes the reader's imagination through the peaks and valleys of a teen's heart in her work, *Neetho Zara Maatlaadala*. The haiku verse, *Praasa Pichukalu* by Renuka Eedolla from Mosra is a contemporary, deeply heartening coalescence of poetry and art. *Munuchoopu Muthyaalu* comprises poetry in the 'aataveladi' meter by Akhila Ganganolla and Supraja Narra from Amdapur. This work is a treat for those who are fond of perfectly crafted verse in the classical 'aataveladi' style. *Detective Madhuri* is a compilation of crime stories accompanied by striking graphics by Madhuri Peddapolla of Borgam. *The Flying Rainbow*, written by Shravan Kumar Lingampally of Bellampally, is a collection of 100 English poems, drawing the reader's attention to the beauty of rhyme and rhythm in poetry.

— **K Sandhya Deepthi**

Coordinator, School of Emerging Writers  
TSWRDC, Nizamabad

### NRB Den

The NRB Den is an initiative of The NRB to create an art-cultural space in Secunderabad to host open mics, workshops, and conceptually innovative events. The space is equipped to be a Creator's Studio where artists can record audios, videos and do photoshoots. We have had home-chefs and home-makers run The NRB Canteen on the days of our events. We are also running an initiative to up-cycle garbage, so folks visiting the venue can drop off any waste material and we will up-cycle it. We have also started classes in vocals by trained professionals. We recently conducted The Art Slam, World Theatre Day celebrations, etc which saw an average footfall of 100 people.



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**Sham-e-Mehfil**, an HLF 2022 pre-event, was organized at the NRB Den on 28 November in association with HACC. Held under a starlit sky, with a cool breeze blowing, the evening was filled with poetry, story-telling, and music. There were open mic slots for poetry and storytelling and curated performances by members from HACC who delivered some heart-warming pieces. Dr. Gopala Krishna read out some touching poetry from his book *Tishnagi*. The event also had Band Akashvaani bring in the flavour music with their beautiful melodies.

<https://g.co/kgs/GXdSUW>: Contact: 9666696191



# PROFILES

## **Personal Bests Journal**

A New Opportunity for Short Story Writers and Readers

The journal, which invites international authors to present their stories for consideration, is edited by the respected novelist and short story writer David Gardner. If you are a writer of short stories, whether published or not, you are very welcome to submit your own choice of your very best story for consideration. Cover art submissions are also welcome. Images can be in any digital format and should be about 6.25 inches X 9.25 inches (158.75 mm X 234.95 mm) at a minimum resolution of 300 DPI.

Please send all submissions and correspondence to David Gardiner at: [sirat@davidgardiner.net](mailto:sirat@davidgardiner.net)  
More details of the journal at: [https://forestradio.co.uk/Personal\\_Bests\\_Journal.html](https://forestradio.co.uk/Personal_Bests_Journal.html)



## **SAMUN**

Department of Political Science, St Ann's College for Women, Hyderabad.

St. Ann's Model United Nations, SAMUN, seeks to enable students to learn more about the world they live in by experiencing it. Students are encouraged to develop leadership, research, writing, public speaking, and problem-solving skills. The club believes in the principle of 'Learning by Doing' and aims to bridge the gap between the general and technical knowledge of the students. Students are encouraged to offer solutions to contemporary socio-political problems. The club has organized events like 'Socrates Online Contest,' 'Independence Day Competitions,' 'Human Rights Week,' 'MUN Training', and 'MUN sessions.'

**Email:** [annsmun.2020@gmail.com](mailto:annsmun.2020@gmail.com)

**Coordinator:** Mrs R Bhramara Sree, Head Department of Political Science,

**Student Coordinators:** G Srilaya (BA III), Secretary-General; M Harshitha (BA III), Director-General.

## **Khabar Lahariya**

*Khabar Lahariya* <<https://khabarlahariya.org/>>, founded in 2002, is India's only women-run multi-lingual, multi-media, news network run by a collective of rural women journalists. It reaches 3,00,000 people a month through a print edition and multiple digital platforms. It has a network of 24 women reporters in eight districts of Uttar Pradesh. *Khabar Lahariya* highlights stories of everyday people in areas that are generally neglected by mainstream media. Popularly known as the local watchdog, it has been instrumental in enforcing robust grassroots governance and accountability. Women from Dalit, tribal, Muslim, and backward castes actively contribute to create a reliable fourth estate of democracy in the country. A documentary film *Writing With Fire* (2021) based on the work of these fearless journalists became the first Indian feature documentary to be nominated for an Academy Award for Best Documentary Feature. However, *Khabar Lahariya* recently claimed that the film inaccurately represented their organization and "eclipsed" their 20 years of work.

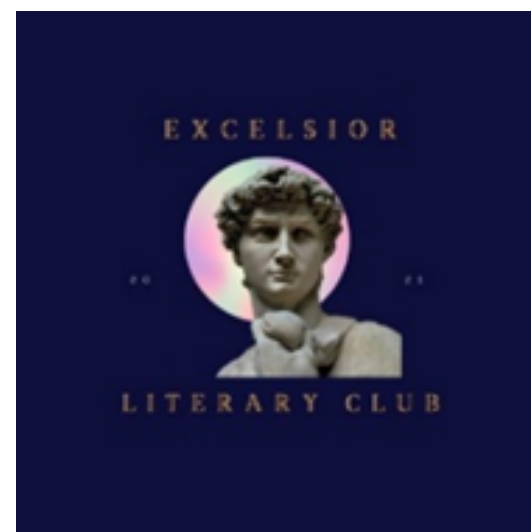
## **Excelsior Literary Club**

The Excelsior Literary Club is part of the International Baccalaureate Diploma Programme of the Oakridge International School, Gachibowli. The club was formed as part of the IBDP English A: Language and Literature course. Excelsior is a literary club, but not in the traditional sense. Inspired by Abraham Lincoln, it is a platform for dreamers, to showcase their imagination and critical faculties. The club engages in fruitful discussions on literature, films, graphic novels, anime, and Manga. Excelsior welcomes everyone who wants to be a part of a crowd that is interested in cosplay, theatre, and slam poetry.

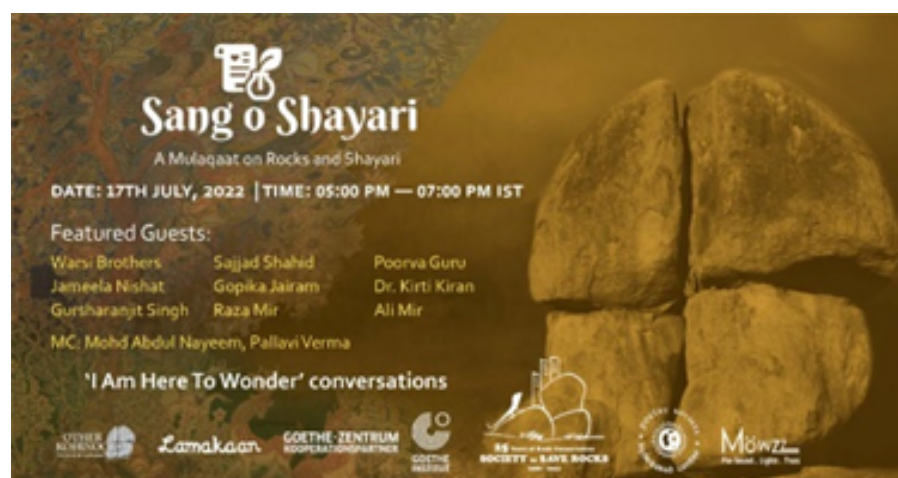
**Email:** [theexcelsiorliteraryclub@gmail.com](mailto:theexcelsiorliteraryclub@gmail.com)

**Club Leader:** Sriya Donepudi ([sriya\\_donepudi@oakridge.in](mailto:sriya_donepudi@oakridge.in))

**Mentor:** Dr Manu S Kurup ([manu.kurup@oakridge.in](mailto:manu.kurup@oakridge.in));



## REPORTS



### Sang o Shayari 17 July 2022

An online session curated by Other Kohinoors, Sang o Shayari drew a rock solid response from viewers. Focused on savouring the use of the words 'pathar' 'sang' 'chattaa' etc in Dakhani and Urdu poetry, it is part of the Other Kohinoors Project of outreach into the community and stimulate a reconnection to the rocks of Hyderabad.

This was co-hosted by Goethe Zentrum Hyderabad, Lamakaan, Society to Save Rocks, Mowz Entertainment and the Hyderabad Poetry Society and was anchored by the makers of the documentary – *The Other Kohinoors* – Uma Magal and Mahnoor Yar Khan.

This is part of a series of the 'I am here to Wonder' conversations, inspired by Goethe's famous exclamation when faced with the wonder and majesty of nature! A luminous panel of poets, singers and writers graciously joined the panel for the session: The Warsi brothers, Sajjad Shahed, Jamila Nishat, Ali Mir, Raza Mir, Gursharanjit Singh, Poorva Guru, Gopika Jairam & Dr Kirti Kiran, ably guided through the session by MCs Mohd. Abdul Nayeem and Pallavi Verma.

Sajjad Shahed shared his vast and delightful repertoire of knowledge of Dakhani and Urdu poetry. He quotes (with translation) Dakhani lines from Asadullah Wajhi, court poet of Golconda:

*Dakhan sa nahin thaar sansaar mein,  
Punaj fazilaan ka hai iss thaar mein.  
Dakhan hai nageena angoothi hai jag,  
AngoThi koun hurmat nageena hai lag;*

Comparable to the Deccan, there is no place on earth;  
Indeed, to innumerable intellectuals it has given birth.  
The Deccan is a gem, the world a ring;  
And verily the gem makes it a worthy thing.

The film contemporizes these lines as a part of its mixed genre 'rap' song called 'Song of the Kohinoors' to a very good response from the audience in the chat box!

— Uma Magal

### World Music Day

Goethe-Zentrum Hyderabad connects the month of June with the relaunch of their cultural season and the celebration of World Music Day. It was no different this year too. With partners and the public highly receptive to a brand-new concept that had more than 10 thousand people asking for more!



The city of Hyderabad saw the first ever 'busking' event that played out for almost a week, from 21-26 June 2022, at half a dozen metro stations! This was a series of successful firsts. With over 200 musicians performing at six locations (including at the NEXT Premia Mall on the last day), the event had over 50 hours of music and close to 12,000 audiences who were enthralled by this mega musical magic. Young and old, students and white-collared professionals, Hyderabadis as well as visitors to the city witnessed a veritable spectacle.

Busking is a concept where musicians park themselves in public spaces and play for themselves, passers-by, and bystanders, and generally engage unknown audience groups with their music in an informal setting. Hyderabad, and possibly India, was introduced to this concept for the first time, which is otherwise common in Europe and elsewhere. Our partners, the L&T Hyderabad Metro Rail, sponsors Utkarsh Small Finance Banks, and Next Premia Mall were delighted to see the synergy created by sharing music and joy. People stood on their way to and from work, home, and college, and participated by tapping their feet, clapping hands, singing along, and even breaking into an impromptu dance! To see passengers shed their weary mien, a bagful of worries, and enjoy lilting music, extremely well performed by professional and amateur musicians from the city was truly heart-warming.

Otherwise engaged in the teaching of the German language, Goethe-Zentrum Hyderabad and all its staff take pride in having shared the language of joy, peace, and music.



## French Cartographic Journey to India

(3-20 June 2022)

Curated by Supriya Lahoti Gandhi & Prshant Lahoti

### Maps as Storytelling

Maps reflect our perception of the world. They tell stories of wars, trade routes, geographical, and scientific discoveries. The exhibition of late 17th-19th century French maps of India, jointly organized by the Kalakriti Art Foundation and Alliance Française of Hyderabad as part of Bonjour India 2022, offered fascinating insights into the nature and history of French colonialism in India. Broadly divided into three categories—trade routes along the Ganges, sites of the Anglo-French wars, and the French colonies in India—the 30-odd maps comprised many that caught the eye—such as the composite map of the course of the Ganges and the Gagra rivers drawn by the polyglot Jesuit priest and one of the earliest European geographers, Joseph Tiefenthaler (1710-85).

Of the several maps of the French colonies, Alexandre Vuillemin's (1812-80) map of South India was perhaps the most artistic. Simply titled "India" and published in 1858, it marked Pondicherry, Karaikal, Mahe, Yanam, and Chandernagar, and included in its margins a portrait of the Governor-General of Pondicherry, Jean Law de Lauriston (1719-1797); a "house on the Pondicherry port"; an exotic image of a richly caparisoned elephant with palm trees and an oriental structure in the background. The exhibition also showcased what is probably one of the first maps of the subcontinent shown as a single geographical entity. Prepared by Jean-Baptiste Bourguignon d'Anville (1697-1782), it depicts South India, the western coast, and the course of the Ganges up to Bengal, leaving the Eastern and central parts of India entirely blank, as they were not yet known to the Europeans. The maps made rich viewing for aficionados of history and geography, bringing to life a bygone era when cartography functioned as a historical and political document.

— Uma Damodar Sridhar



**Moving Images** has been bringing good cinema to its discerning members since 2004. In the past quarter, in addition to the film screenings, two 'Meet the Filmmaker' events were organized.

In the first event (29 April 2022), a talented filmmaker from Meghalaya, Wanphrang Diengdoh discussed the making of his exquisite film *Lorni - the Flaneur* which followed its screening. An interesting whodunit, the film beautifully portrays a slice of Meghalaya's culture in general and Khasi in particular, while unravelling the mystery plot. Beautiful performances and music underscore the film's direction. Wanphrang shared his experiences of making a fictional film after successful forays into his award-winning documentaries. His focus has always been on keeping the distinct cultural background of Meghalaya alive and different from the mainstream aesthetic. A musician too, the talented filmmaker makes music an integral part of the theme.

The second 'Meet the Filmmaker' event (31 July 2022) featured K Sujith Kumar, whose passion is to document the societal fabric of the underprivileged. His film *Pinjaraon Ki Udaan*, painstakingly documents the lives of young women who face untold misery but emerge as confident women capable of rising above their circumstances and supporting other young women. The change in them was brought about by Shaheen Resource Centre set up in the old city of Hyderabad by poet Jameela Nishat against tremendous opposition and hardship. The documentary captures the spirit of this daunting enterprise and its young women.

## HLF 2022

The 12th edition of the Hyderabad Literary Festival was held as an online event, for the second successive year, from 28-30 Jan 2022. The three-day programme included conversations with authors, panel discussions on a wide range of themes, poetry readings, stage talks, cultural events, digital exhibitions, film screenings, and workshops.



All events, except the workshops, were live-streamed on HLF's YouTube channel: [youtube.com/c/hlf-india](https://youtube.com/c/hlf-india). In all, close to 50 events were held in which about 75 speakers and resource persons participated—including Nobel laureate Abhijit Banerjee, legendary photojournalist Raghu Rai, popstar Remo Fernandes, feminist writer-publisher Ritu Menon, author-surgeon Kavery Nambisan, author-academic Ruth Vanita, actor-children's author Nandana Dev Sen, and film director Pankaj Rishi Kumar. Besides, writers from Australia, Germany, Indonesia, Nigeria, Palestine, and the USA took part in the festival.

HLF 2022 was organized in partnership with the British Council. The United Kingdom was the Guest Nation and more than 10 UK-based authors and several UK-based literary, cultural, and academic organizations have supported the festival. Punjabi was the 'Indian Language in Focus' and themes related to Punjab and Punjabi were discussed. The cultural events included a recital by the renowned vocalist TM Krishna in memory of Ajay Gandhi, one of the directors of HLF who passed away in Sep 2021; a performance of Perini, a unique dance form of Telangana; and an interactive play featuring 20 actors from five continents.

Films screened during the festival included the documentary *Janani's Juliet*; a selection of award-winning Student Grad Films from Annapurna College of Film and Media; and a documentary on the Ramappa Temple; and a poetry film made exclusively for the festival by the UK-based 'Speaking Volumes'.

Thanks to the generous support of different organizations, the goodwill of writers, and the continued cooperation of publishers, the festival was able to overcome the routine as well as the new challenges posed by the digital medium and live up to the expectations of the sponsors, supporters, authors, and audiences.



## Sahithyotsav 2021

The Literary and Debate Club (LDC) of CVR College of Engineering, Hyderabad conducted Sahithyotsav 2021, its first-ever literary festival, from 25-27 November 2021, under the aegis of the SPICES scheme of AICTE.

Prof T Vijay Kumar, Director, HLF was the Chief Guest at the inaugural. In the offline Youth Parliament held on 25 Nov, participants engaged with the topic "Uniform Civil Code." 26 Nov saw participants vying with each other in online competitions like Word Stroke and Creative Story Writing, which tested their imagination and made them think beyond the ordinary.

The quiz event saw aficionados take part in droves. In the JAM competition, participants displayed quick thinking skills, and the ability to articulate clearly. On 27 Nov, students showed that they could weave magic with words, as they rendered original pieces of poetry in various languages with great eloquence. The Online Treasure Hunt saw participants follow a trail of clues left online leading to some nerve-wracking moments.

The Campus to Corporate workshop, hosted by the charismatic Jaya Kandadai, helped participants understand the right mindset required for early professional growth. Dr Viveik Pandit in his workshop on "Creative Writing" gave participants practical tips on how to get started on creative writing. Dr Geetha Chella, a renowned psychologist, conducted an insightful session on Stress Management.

In the Closing Ceremony, winners of the various competitions were announced. The event concluded on an encouraging note with participants like Bhavya Malhotra from IIT BHU and Nihal Sharma from Kolkata sharing positive feedback and requesting CVR LDC to conduct more events in the future.

— **AV Shree Anurag**  
B Tech (EEE)

Convener, LDC, CVR College of Engineering.



## HUMARA HYDERABAD

### Bibi Ka Chashma

Bibi Ka Chashma, located near Falaknuma is one of the most sacred places in the city of Hyderabad. It is a 500-year-old place of worship known for a well whose water was used by Bibi Fatima Zehra, daughter of Prophet Mohammed for ablutions before prayers. The water is considered holy and is referred to as the 'chashma.' Many devotees, especially women visit the place in search of cure and healing. Urs, a traditional ritual, is conducted in the month of Ramzaan in which men and pregnant women do not participate. For generations, the place has been taken care of by Ms Syeda Zehra Unnisa (also known as Ms Mehjabeen Fatima) and her family. More information at <[youtube.com/watch?v=RxbstdnGsiY](https://www.youtube.com/watch?v=RxbstdnGsiY)>.

Acknowledgments: Ms Heena Mujahid, Ms Mariya Fatima, Ms Tasleem Fatima.

## BOOK REVIEW

### ***Murder at the Mushaira: A Novel* by Raza Mir. Aleph, 360 pages, Hardcover, Rs 799.**

This is a gem of a debut novel. Written by Hyderabad's very own, and now a business school professor in the U.S., the novel is set against the backdrop of the 1857 War of Independence (otherwise known as the Sepoy Mutiny) in Delhi and stars the poet laureate of the land, Mirza Ghalib as an amateur sleuth helping the local police solve the murder. The novel is distinctly atmospheric of the sights and sounds of 19th century Delhi and its mansions and gullies, with the great Mughal Empire on its last legs, the mushairas and the Urdu poetry, the easy camaraderie and loyal friendships between Hindus and Muslims, and the then nascent forensic science wielded by Master Ramachandra. At the end, at least one young rebel couple escapes the clutches of the marauding British forces to Hyderabad (where else!).



Bestowed the honorific Najm-ud-Dowla by the Mughal Emperor, Mirza Ghalib is admitted to the city's nobility and widely respected by the hoi polloi. Despite being down in the dumps financially, he and his wife, Umrao Begum live with their heads held high, knowing fully well that his poetic heft is worth its weight in gold. This book is a loving tribute to Ghalib-the-poet even as he is portrayed as a somewhat idiosyncratic detective, like most fictional private investigators of repute. A must read for those who love a good mystery as well as for aficionados of historic fiction.

— **Vinod Pavarala**

Senior Professor, Department of Communication  
University of Hyderabad

# HLF ONLINE SESSIONS

For updates on HLF online sessions, subscribe to HLF YouTube channel <[youtube.com/c/hlf-India](https://youtube.com/c/hlf-India)>

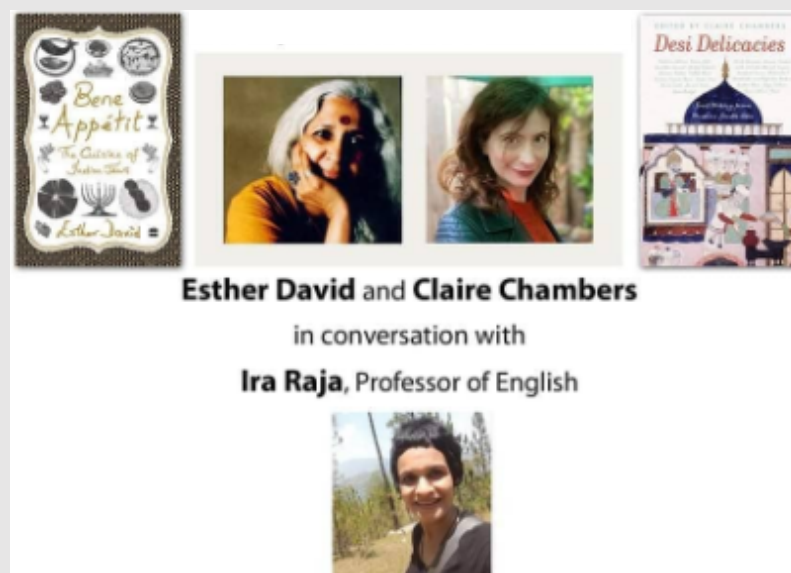
**3 September 2021**

**Esther David**, author of *Bene Appétit: The Cuisine of Indian Jews*, and **Claire Chambers**, editor of *Desi Delicacies: Food Writing from Muslim South Asia*, in conversation with **Ira Raja**, Professor of English, Delhi University.

**Esther David:** "Normally, Jewish food in urban cities is cooked according to urban influences... So, when I went to Alibaug, I said this is the real thing because that is where we landed 2,000 years back when we were fleeing persecutors from Israel in a ship, and the ship wrecked at Alibaug. ... Alibaug still retains a certain flavour of our arrival.... The minute I landed there, I noticed this. There is something very real about the type of food they cook, the food they take, or the choices, [it] was totally different from what I know in big cities or urban lands, or Gujarat."

**Claire Chambers:** "Food is a kind of language. It's a love language. It's a way of expressing feelings. It can also be an abusive language! Women have been ground down by the need to put a meal on the table twice daily, which is again something I felt during COVID. A lot of us just felt very ground down by the relentless nature ... where we would've got some relief from school lunches ... we didn't have that relief anymore.... My kids were always here... My husband's work carried on in the usual way whereas I was just trapped in the house with teenagers. So, I have had this a love-hate relationship with food."

Catch the complete conversation at: <https://youtu.be/9gvi3iPZZps>



**Esther David and Claire Chambers**  
in conversation with  
**Ira Raja**, Professor of English



Writer-journalist **Josy Joseph**  
in conversation with  
**Pragya Tiwari**, Editor and Journalist

**17 September 2021**

**Josy Joseph**, author of *The Silent Coup: A History of India's Deep State* in conversation with editor and journalist **Pragya Tiwari**.

**Josy Joseph:** "In the post-Nehruvian years and especially after the rise of Indira Gandhi, ... the political class ... realized that drawing on the colonial legacy of our police, income tax, and other investigation agencies ... is the best way to terrorize the masses, to silence the critics, to subvert free media, and to create their own narratives because it is very easy to falsify narratives when you have the police and intelligence agencies with you. And that framework was created in the emergency period and from there onwards, it has only gotten worse."

Catch the complete conversation at:  
<https://youtu.be/gXljnuWR6Wk>

**1 October 2021**

**Syed Akbaruddin**, author of *India vs UK: The Story of an Unprecedented Diplomatic Win* in conversation with journalist **Nidhi Razdan**.

**Syed Akbaruddin:** "In India, we're not used to hearing about elections to courts and all of us revere the ICJ as the world court of sorts—the paragon of justice. Yet, the systems that have been established there ensure that these are all political choices. Justice is at the back... in the background... but the choice... who represents or who is on the court is primarily political. ... World Health Organization ... focuses primarily on health but is a political organization ... the International Atomic Energy Agency ... is a scientific organization focused on nuclear energy but it is a political organization. Similarly, the International Court of Justice too is a political organization and ... I just wanted to reflect on the political changes that are underway."

Catch the complete conversation at:  
<https://www.youtube.com/watch?v=Qlz6TxZZmvl>



Author **Syed Akbaruddin**  
in conversation with  
Journalist **Nidhi Razdan**





Author **Nawaaz Ahmed**  
in conversation with  
Writer **Prajwal Parajuly**

**22 October 2021**

**Nawaaz Ahmed**, author of *Radiant Fugitives: A Novel*, in conversation with writer **Prajwal Parajuly**.

"The kernel of *Radiant Fugitives* was actually born before I went for my MFA. I woke up one morning with this vivid dream scene of three women sitting in what seemed like my own apartment in San Francisco—I was living in San Francisco at that time—and the two sisters sipping tea and one of them pregnant and the dying mother sleeping in the adjacent room, or at least pretending to be sleeping in the adjacent room. And I woke up with a line as well, an opening line that I wrote down almost immediately. Then I thought it was going to be a short story, maybe I'll write something up and send it as an application for the MFA. I thought it will be a novella at that time. It wasn't until two years later, during my MFA, that I began to think of it as a novel. There was something about that scene that didn't let go. There was this tension between these two sisters and that tension at that time seemed to me to mirror the other kinds of tensions that were flowing through me, through the country, and I felt ... that would be a good vehicle to explore the things I wanted to explore in my own life."

Catch the complete conversation at:

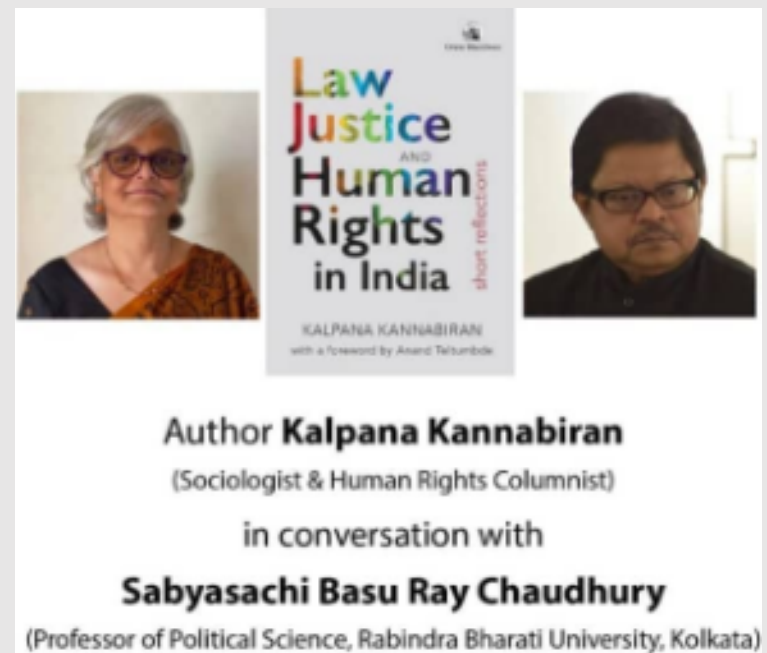
<https://www.youtube.com/watch?v=AYRY2yBqeUU&t=493s>

**5 November 2021**

**Kalpana Kannabiran**, author of *Law, Justice and Human Rights in India*, in conversation with **Dr Sabyasachi Basu Ray Chaudhury**, Professor of Political Science, Rabindra Bharati University, Kolkata.

**Kalpana Kannabiran:** "Just those two lines that constitute the text of Article 21, by themselves are not adequate to think through this protection, so we need then to expand the reach of it by recourse to literature, to poetry, to movements, to mobilizing, to personal experience... an apology, a public apology for an inter-generational wrong on peer communities. This is what the supreme court has said. ... Justice H.R. Khanna's dissent was something that I witnessed as a teenager growing up in the Emergency, that fundamental rights shall not be suspended even during times of Emergency. It is an extremely important lesson, and to just have those dissents resurrected, ... is enormous in terms of its political potential for the future."

Catch the complete conversation at <https://youtu.be/YbyrJ84xkf4>



Author **Kalpana Kannabiran**  
(Sociologist & Human Rights Columnist)

in conversation with  
**Sabyasachi Basu Ray Chaudhury**

(Professor of Political Science, Rabindra Bharati University, Kolkata)



**Mohammed Aamir Khan**, Writer, Human Rights Activist  
in conversation with **K Usha Rani**, Translator, Editor

**19 November 2021**

**Mohammad Aamir Khan**, author of *Framed as a Terrorist* in conversation with translator and editor **K Usha Rani**.

**Mohammad Aamir Khan:** "In 1947, my parents, my paternal and maternal grandparents chose this Gandhi's nation. Although they had options, they rejected the options and based on Gandhi's, Nehru's, and Abdul Kalam's voices, they chose this nation... They chose this beautiful nation. That is why I keep saying that there's no need for us to show, tell, or express our patriotism because we are Indians by choice, and not by chance. ... Other than Muslims, there was no choice for anyone else."

In 1947, only Muslims had an option... a choice... and they made a decision based on that choice to live in this land where they were born. And to lead their future life, for their children, they chose this beautiful country. ... Even after so much that has happened to me, even after facing so much, I feel proud of the decision of my parents and my paternal and maternal grandparents, that they chose this India. Even now, I have no complaints. This nation is like a family. ... At home, where we live with a family, if something happens to us because of someone, do we leave the house and go?"

(Translated from Hindi by Kolla Krishna Madhavi)

Catch the complete conversation at: <https://www.youtube.com/watch?v=ISK5x-k7O3Q>



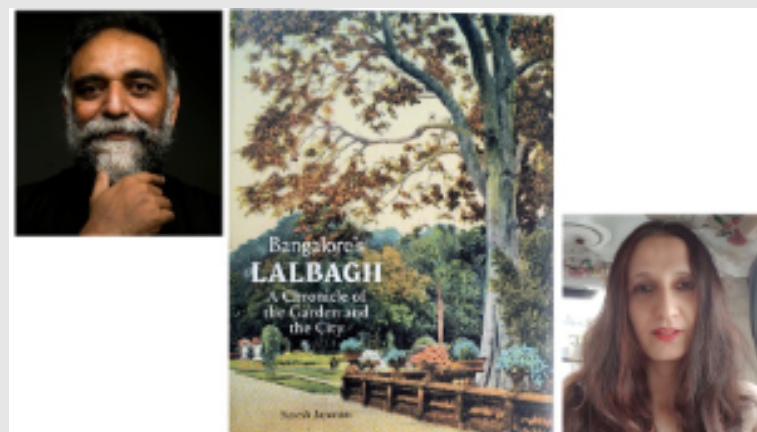
10 December 2021

**Suresh Jayaram**, author of *Bangalore's Lalbagh: A Chronicle of the Garden and the City* in conversation with cultural theorist and curator **Nancy Adjania**.

**Suresh Jayaram:** "If we look at Bangalore's map today, we realize that Lalbagh is in the centre of the city that is constantly exploding. But it is also interesting to see that this garden was located slightly away from the periphery of the old city. So, it was on the edge, but now we look at it from a different perspective. So, the first references to this garden go back to Kempe Gowda who had a 'hoovina thota', a flower garden. ... He also installed a watch tower on the hill of Lalbagh which is the most prominent kind of insignia of the city. So, this mantapa, or a tower was earlier seen as a marker of the city. ... He installed four towers in four cardinal directions of the city and the city remained within it. But now we see these four are inside the city and the city has grown beyond these four towers. ... First it was Hyder Ali who got inspired to make a char bagh. Later on, it was Tipu Sultan who played a very significant role in botanizing the garden—a very important diplomatic exercise."

Catch the complete conversation at:

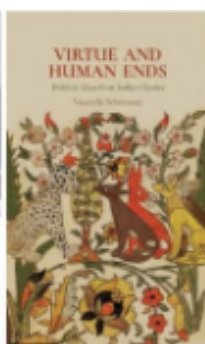
<https://www.youtube.com/watch?v=H3gzSAUxCLg>



**Suresh Jayaram,**

artist, art historian, arts administrator, and curator

in conversation with **Nancy Adjania,**  
cultural theorist and curator



Author **Vasanthi Srinivasan**

(Professor of Political Science, University of Hyderabad)

in conversation with

**Kinnera Murthy**

(Director, Hyderabad Literary Festival)

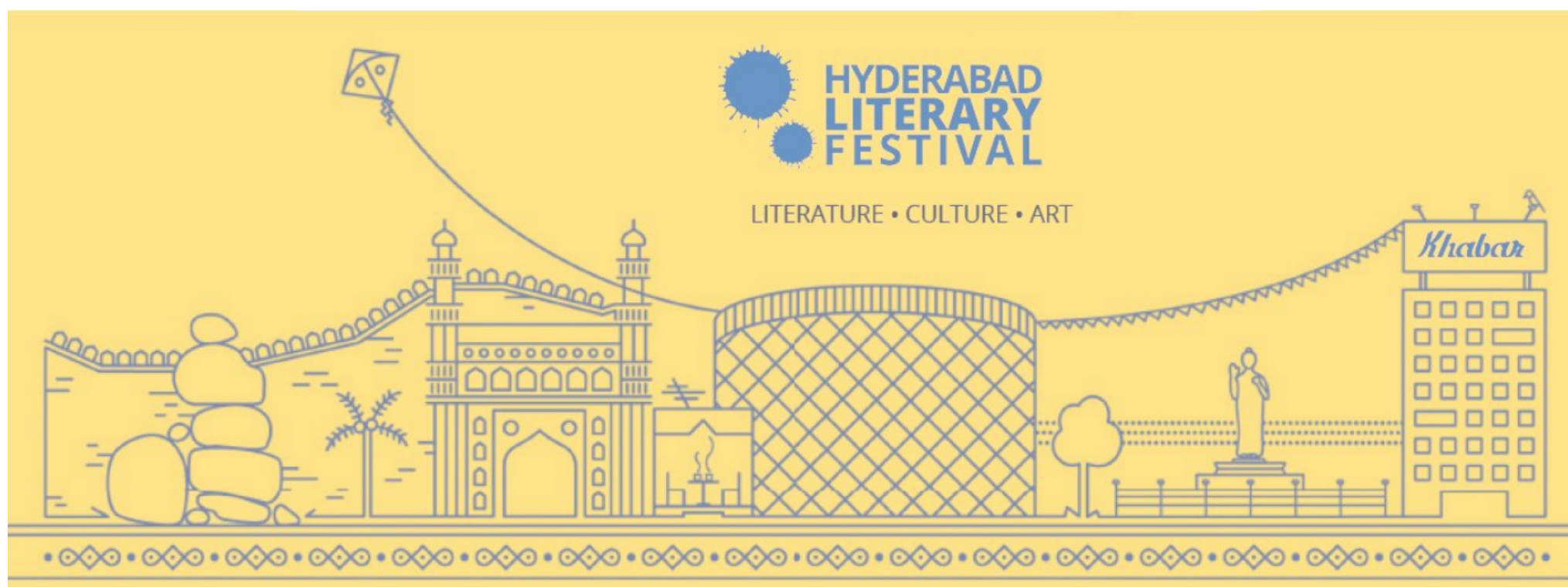
17 December 2021

**Vasanthi Srinivasan**, author of *Virtue and Human Ends: Political Ideas from Indian Classics*, in conversation with HLF Director **Kinnera Murthy**.

**Vasanthi Srinivasan:** "Reading the Panchatantra is very rewarding because the moral argumentation there is not the kind that we are doing in the classrooms now, which is always directing them to these scholarly articles. Narrative intelligence which sets forth in front of them situations where people are actually confronted with these choices and must act judiciously. I think that's the way to go. So, we must read more stories, and maybe in a multidisciplinary way and incorporate more of those tools in our teaching and learning."

Catch the complete conversation at:

[https://www.youtube.com/watch?v=JZPH9U\\_nDS0](https://www.youtube.com/watch?v=JZPH9U_nDS0)





## LITERARY NEWS

### International Booker Prize 2022

*Tomb of Sand*, a translation by Daisy Rockwell of Geetanjali Shree's Hindi novel *Ret Samadhi*, has won the 2022 International Booker Prize for Translated Fiction. *Tomb of Sand* is the first book originally written in any Indian language to win the International Booker Prize. The £50,000 prize was split between the author and the translator giving both equal recognition.

### Sahitya Akademi Awards 2021

Language	Title and Genre	Name of the Author
Assamese	<i>Iyat Ekhan Aaronya Asil</i> (Novel)	Anuradha Sarma Pujari
Bengali	<i>Mitjafar O Ananya Natale</i> (Play)	Bratya Basu
Bodo	<i>Khora Sayao Arw Himalay</i> (Poetry)	Mwdai Gahai
Dogri	<i>Namme Tunnel</i> (Short Stories)	Raj Rahi
English	<i>Things to Leave Behind</i> (Novel)	Namita Gokhale
Hindi	<i>Samrat Ashok</i> (Play)	Daya Prakash Sinha
Kannada	<i>Gandhi Kathana</i> (Biography)	D.S. Nagabhushana
Kashmiri	<i>Tawazun</i> (Criticism)	Wali Mohd. Aseer Kashtawari
Konkani	<i>Raktachandan</i> (Poetry)	Sanjiv Verenkar
Malayalam	<i>Hrudayaragangal</i> (Autobiography)	George Onakkoor
Marathi	<i>Baluchya Awasthantarachi Diary</i> (Short Stories)	Kiran Gurav
Nepali	<i>Usha Anirudha</i> (Epic Poetry)	Chhabilal Upadhyaya
Odia	<i>Sarijaithiba Apera</i> (Poetry)	Hrushikesh Mallick
Punjabi	<i>Sullan Da Salan</i> (short Stories)	Khalid Hussain
Rajasthani	<i>Mugtee</i> (Poetry)	Meethesh Nirmohi
Sanskrit	<i>Srijati Shankhnadam Kil, Kavita</i> (Poetry)	Vindeshwariprasad Mishr 'Vinay'
Santali	<i>Mane Rena Arhang</i> (Short Stories)	Niranjan Hansda
Sindhi	<i>Nena Nindakhra</i> (Poetry)	Arjun Chawla
Tamil	<i>Civappuk Kazuttu Tan Oru Paccaip Paravai</i> (Short Stories)	Ambai
Telugu	<i>Vallankitaalam</i> (Poetry)	Gorati Venkanna

Awards in Gujarati, Maithili, Manipuri & Urdu languages will be announced at a later date.

### Nobel Prize in Literature 2021

The Nobel Prize in Literature 2021 was awarded to the Zanzibar-born novelist Abdulrazak Gurnah "for his uncompromising and compassionate penetration of the effects of colonialism and the fate of the refugee in the gulf between cultures and continents." Gurnah has written 10 novels and a number of short stories. His novels "recoil from stereotypical descriptions and open our gaze to a culturally diversified East Africa unfamiliar to many in other parts of the world." Gurnah is the second black African writer to win the prize after Wole Soyinka in 1986, and the first black writer to win since Toni Morrison in 1993.

## NEW PUBLICATIONS

***A Red-necked Green Bird* by Ambai. Translated from Tamil by GJV Prasad. Simon & Schuster India, Pages 216, Rs 399.**

Myths and legends jostle with the contemporary in these stories in which social issues of our times resonate with the inevitability of the past. The lyricism of Carnatic ragas permeates the pages — love is rendered in all its immeasurable avatars in stories that are shorn of sentimentality. CS Lakshmi, who writes under the pseudonym Ambai, has been a significant voice in Indian literature for the past four decades. This book is the writer's seventh collection of short stories.

***From the Colonial to the Carnival: An English Game and Its Indian Tale* by Dr Siddhartha R, Dr. Rani P L. Notion Press, Pages 216, Rs 250 (Paperback).**

Beyond being a sport, cricket was the Englishman's representation of his 'Englishness' in the colonies and a tool for colonization. The book traces the postcolonial path cricket took in India. It argues how decolonization did not occur through 'rejection' of the colonial culture, but, paradoxically, through 'adaptation' and 'assimilation'. The decolonizing moves in cricket to 'subvert authority' through the IPL, studied through Bakhtin's theory of the carnival, establishes the shift of cricket from the colonial to the carnival mode.

## SUBMISSION GUIDELINES

### Friends

Thank you for your overwhelming response to our call for submissions! Sorry, but we will not be able to communicate the decision of the team (which is final, of course!) individually. But rest assured that every submission, if it has followed all the guidelines, will get due attention and will remain under consideration for three issues after which you are free to publish it elsewhere.

We invite

- Original, un/published poems (two or three poems; 40-50 lines in all; in English or Indian languages, along with their English translation).
- Reviews of recent books, films, web series, podcasts etc (in not more than 300 words).
- Reports on literary and cultural events in and around Hyderabad (in not more than 250 words).
- Write-ups on initiatives to promote literary and cultural activities (in not more than 250 words).
- Write-ups on book and literary clubs and societies and their activities (in not more than 150 words).
- Authors' introduction of their recent books (in not more than 100 words).
- Information about recent publications (in not more than 50 words).
- Announcements of forthcoming events (in not more than 50 words), ... and so on.

Submission Guidelines.

- All submissions should be sent only as MS-Word documents. If you are worried about the formatting going awry in transmission, you may also send a PDF as an additional document for reference.
- In the Subject field of the email, describe your submission as: Poem, Review, New Publication, etc.
- Follow the word limit. Submissions that are far beyond the word limit will not be considered.
- Give a one-line description of yourself—your designation, or occupation, etc. There is no deadline for sending submissions.
- All submissions should be sent to <[hlfkhabar@gmail.com](mailto:hlfkhabar@gmail.com)>.